



# The R. A. M. Club Magazine.

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## The Relations of Artists and Critics.

### REALITY AND FANCY.

BY LIONEL BINGHAM.

Time was when an impenetrable wall divided the artist from the critic. Behind the printed criticism in a newspaper was concealed a mysterious being whom no one ever knew, no one ever saw. No one could tell whence he came, nor yet whither he went. Who was this individual that knew good from evil in matters musical and spoke with such authority and assurance? Whence had he this right to make or mar a fellow-being? These and similar questions puzzled young artists not very long ago. But these things are no longer mysteries, or even secrets. The

great barrier that the musician's imagination raised between himself and the critic, and which it must be confessed the latter took such pains to keep in repair, has almost entirely disappeared. These are days when we know everybody's business, and the doer is attached to the deed. But it is also a time of universal sympathy, common-sense and artistic broad-mindedness. The small man with a large pen is a thing of the past. Few editors will employ a writer who aims at being brilliant and clever at the price of truth and people's feelings. It is the alert mind with the large heart that belongs to the present.

The writer in the press to-day is here, there and everywhere. His best friends are musicians and his best efforts are for them, individually and collectively, and their cause. He cultivates the acquaintance of young as well as mature artists, for he knows that in the buds are to be found the flowers of the future. Only there can he hope to read the signs of the times. The man that looks upon every new-comer as one with felonious designs on the art of music generally will see no good in anything till several generations have pronounced it excellent. He is an echo, not a critic. The critic who does not want new-comers will soon find that new-comers do not need him. You cannot be aloof and alert at the same time. Some writers discourage friendship with musicians on principle, under the belief that such acquaintances prejudice their judgment. This, of course, is nothing more than a confession of their own weakness and the instability of their impartiality. No friend will value your praise unless he knows you have the courage to condemn his faults. He may ignore what he hears, but will note what he reads. It is surprising what a difference there is between the power of the written word and that of the spoken word. The superior force of the former is due to the name and standing of the paper in which it may appear, and the fact that it is read by, perhaps, some thousands of music-lovers. Not that I believe anybody but those immediately concerned reads the report of an ordinary recital. The young critic too often takes this awe and respect to himself and strikes an appropriate attitude—something between pomposity and condescension—accordingly. The wiser head knows that it belongs to his journal, and, by conscientiously putting truth and justice first and personality afterwards, endeavours to keep his paper an authority among musicians and himself on its staff at the same time. Nevertheless, however friendly artist and critic may be, there is and must be a slight barrier between them in the exercise of their respective duties. True, it has nothing in common with the solid partition of old, but though only a little fence that can be seen through, talked over, walked over, it makes a definite division between the one field of labour and the other.

How comes it in the first place that one man should make

music while another should gauge its value? And why is it possible that a great intellect may often be at the mercy of a smaller? Because they belong to two totally distinct branches of education, though they may spring from the common source of musical instinct. I will take a typical case, drawing upon fact and fiction in the process, and endeavour to trace the circumstances that lead one musician into the path of literature and make him a judge over his friend and fellow-student.

There are two kinds of musicians, as all the world knows—the performer and the listener. Each may have his talent, inborn and distinct. But at the time when the souls of the two heroes of our story are first flooded by the power and beauty of music there is no distinction. Both desire only to worship at the altar of Saint Cecilia till death—for good or ill. Only after they have entered one of the good lady's numerous temples of learning, or in other words a school of music, do our young devotees show their respective predilections. One is always making, the other hearing as much music as he can. While his friend practises and studies all day, the future scribe shirks long concentration on any one subject except that of listening to the exertions of others. He attends all the orchestral rehearsals and eagerly seizes upon the concert tickets that are sent to the institution by agents who are in want of some "deadheads." His musical memory and mental retention of artists' names and faces is extraordinary. He reads the musical criticisms in the papers and scans the forecasts of coming concerts. The praise or blame of a new and important work sets him all agog to hear it, and by hook or crook he is present at the next performance. His oral knowledge of the "classics" soon becomes extensive, and his acquaintance with the great masters' lives extraordinary. In short our young friend, as compared with his hard-working comrade, is a dilettante. In the presence of the latter, with his brilliant talent, he becomes painfully aware of his own shortcomings, and even more so when, at the termination of their respective academical careers, he finds himself jack-of-all-trades—studies they are called in the curriculum—and master of none, while his companion, having carried off every reward his Alma Mater can offer, has brought honour to himself and the institution.

With what unequal chances these two workers in music appear to face the world. There is the one armed to the teeth for the fight, and the other in little more than the multi-coloured motley of a fool. Yet, presuming they have been destined for different paths from the first, the latter is really more on his way than the former. Too often does the distinguished student find himself cut off from the land of fame and glory by the sweeping torrent of professional competition. He has been taught how to fight but not how to float. Our future writer, however, is already

launched upon the tide with no little promise of keeping afloat. During his concert-going he has found himself repeatedly surrounded by a knot of men at the back of the hall among whom there seemed to be a sort of brotherhood. Their easy manners, their erratic comings and goings, and particularly their frequent note-making on the programme, soon convince the young music-lover that these are the critics. Eventually a kindly, perhaps elderly gentleman by whom he has often sat asks his attentive young neighbour what he thinks of a certain performance just heard. He receives an enthusiastic but at the same time definite opinion. "What paper do you write for?" is probably the next question. It is soon explained that love of hearing music is the only motive of the concert-going. This leads to the youth's becoming possessed of a batch of eagerly welcomed tickets from his new-found friend's pocket for concerts great and small. If he is going to one of the less important recitals, will he make some notes on the programme? The capabilities of the performers in question are, of course, well known to the critic, who just wants to know "how things went."

These few notes against the various items on the programme soon grow into more lengthy opinions and finally to a full report of the event written on another piece of paper. This last is probably a hopelessly crude effusion, wholly out of proportion to the events and totally void of balance and restraint. Even granted the novice has natural literary ability and a facile style, his first critical effort, written with enthusiasm for his own perception and power, will have in all probability to be levelled by his chief to the tone of moderation and encouragement which is the musical policy of the paper. Without weakening his natural powers of discrimination the new deputy soon learns to know what is wanted. Doing deputy work—"devilling," as it is called among the press—for nothing is, however, not making money, much less earning a livelihood. And many are the times when our young scribe wishes he had stuck to one thing when a student and so qualified as a performer or teacher in that subject; he could then be earning a regular if only a small living. Although he and the companion of his studentship have little in common, they join issue in the early trials and disappointments that beset the paths of both. As the young artist must dance attendance on agents and concerts given of all kinds, so the would-be critic must beard Fleet Street lions in their dens or curry favour with their representatives.

Assuming that our musical journalist's perseverance has borne fruit and his opinions are now considered worth paying for, let us further imagine that he is called upon to pronounce judgment on his friend's recital. Much water has passed under London Bridge since last they met. Then the youthful performer was a genius

in his companion's eyes and the pride of his Alma Mater. For our present picture let the honour be deserved. If he is a singer let him understand that his one time "gossip" has heard the stars of the opera and concert world: that he can distinguish the impassioned school of the Italian from the declamatory method of the German; the high-pitched, easy style of the French from the "lower," more deliberate manner of the English. If a pianist, let him realize that his friend is familiar with the "eclectic" genius of Paderewski, the charm and magical facility of Pachmann, the masterly command of Busoni, the powerful intellect and virtuosity of Rosenthal—to continue the list, the digital brilliance of Godowski, the exuberance and temperament of Hambourg, and the broad outlook and nobility of Bauer. All these and many more, in their best and worst forms, he has observed and reported in his apprenticeship. The memory of just as many formidable violinists are "up against him," as the saying is, should our brilliant ex-student be a fiddler, while comparisons even more odious are to be expected if he be a composer. Taking all these facts into consideration, coupled with the assumption that the new critic is experienced enough to focus his view and qualify his expressions according to the standing of the performer, our young claimant to public favour should have no hesitation in submitting his talents to the judgment of his academical and musically gifted inferior. On the contrary, he should recognize the definite part the writer plays in the service of the tonal art, and cultivate a friendship that at least would be productive of much practical, if not theoretical advice.

The habitual concert-goer could fill a book with "don'ts" for the edification of public performers without repeating any warning that had been learnt in the class-room. The advice that critics would often like to give is just that which few papers would consider in the province of their duties, but which nevertheless is included in those "gifties" which Burns so earnestly wished some power would "gi'e us." In conclusion, the closest relationship between the professional musician and critic is when both meet in one and the same person. Whether or not such condition is conducive to impartiality I am not prepared to decide. Suffice to say that the prejudices of the class-room should never be brought to the concert-room. Nothing short of a Jekyll and Hyde metamorphosis, for instance, would make a professor of music write for publication an unbiased criticism of his favourite pupil! We are, after all, only human. And for that reason much mutual benefit and artistic good can be derived from friendly relations between artist and critic.

## Oyster-opening.

"The world's mine oyster,  
Which I with sword will ope."  
*Shakespeare.*

NO. I—BY F. CORDER.

The idea has occurred to some of us that many of our readers would be interested to read of the struggles and vicissitudes of some of their predecessors on the stony road of early life. Old students, newly severed from tutelage, are apt to feel panic-stricken at facing the great world, more particularly those shy mortals (our country is full of such) who do not readily make friends. If as many as possible of our members will write an account of their very first attempts to join the ranks of the profession it is thought that those of the rising generation may profit in several ways by their experiences. The Editor will be glad to receive any contributions, long or short, on this subject, and has asked me to lead off, so as to give an idea of what is wanted. Being a composer, I have naturally had a tolerably rough time, and if the tale of my buffetings assists other aspirants to do better than I have done I shall not have written in vain.

The complete narration of my youthful deeds would far out-run the space at my disposal; suffice it to say that I only commenced my serious musical education at the age when most students are finishing it—namely, at the age of 21. After a couple of years at the Royal Academy I obtained—to my own intense astonishment—the Mendelssohn Scholarship, and pursued my studies for the following four years abroad. Honestly, I could have done much better in London, but I had the advantage of foreign travel. A serious drawback was that I was married. Not that the marriage was anything but a blessing, but because no man should take a wife until he can see some reasonable prospect of keeping the wolf from the door. A few years of hard times is no bad thing for a young man, but the terror of seeing his wife and children menaced by starvation is a hideous trial.

Behold me when my Scholarship was up, like Robinson Crusoe, taking stock of my belongings and prospects. I had had an excellent training in things which were of no practical service to me; I played the pianoforte just not well enough to play in public and the violin hardly at all. There was, as there is now, no possible opening for a composer, and I was thrust into an organist's appointment, though I had never studied the instrument. On a pound a week we lived in one room and were quite happy, in spite of the gloomy outlook. I "devilled" for one or two critics and wrote articles for Grove's Dictionary. I wrote comic musical articles for the papers; even edited a paper for six months during the illness of the chief; arranged music and furnished translations of songs for any publisher who would let me—they were all fairly ready to take this sort of work, but the mere sight of an original MS. made them want to call for the police. At last, through the kindness of Mr. Alfred Littleton, I got a commission to furnish a Cantata for a provincial Festival, and this led to another and to the production of my opera, "Nordisa." From the cantatas I gained scarcely anything, but the opera brought me in, first and last, nearly £300. But all this was the labour of eight

years, during which I lived from hand to mouth in the most precarious way.

My whole heart being set upon operatic composition, the demise of Carl Rosa was a death-blow to my hopes, and I drifted into the position I now occupy really against my will. Knowing nothing of the art of teaching, I naturally began by loathing it. I shall never forget my two first pianoforte pupils—two fairly average girls whom my former master, Cusins, contrived to put in my way. They both thought they could play, and I took a savage pleasure in undeceiving them, jeering at their poor efforts as if their ignorance were an intentional affront to me. Of course I soon lost them, as I did others. It was long before, comparing my results with those of really great teachers, I discovered how little I really knew about the matter, and, whether in pianoforte or harmony, had to learn my business from the very beginning. And the whole secret of success as a teacher I can tell you in a very few words. Make friends of your pupils and their belongings—interest yourself in *their* interests. It is of not the faintest use getting circulars with testimonials printed: the recommendation of one pupil who really likes you is sufficient; your connection will increase perpetually and inevitably. It is weary waiting at first, and one most exasperating worry that besets the young teacher is that whatever district he chooses for his abode, however he may try to live near his work, all his appointments will be in scattered and distant places. Did I live in Brighton, I was offered schools in Eastbourne. When I went to Eastbourne my teaching retired to London. I came to London and at once was offered work in Brighton. This is, I know, a common experience; people love to have their teacher come from a distance; it flatters their importance.

I have had my usual share of the disappointments that beset the teacher—the pupils really loved who suddenly vanish and are no more seen; the schools or parents that go bankrupt and defraud you of your hard-earned money; the begging impostors, and the people one helps and who are ungrateful. But these things are in the ordinary course of life, and one winces and tries to forget them. It is hard that a composer has scarcely any chance in this country, but, as a well known musical scribe has lately been telling us, he can always teach, even if he hates it! As regards his composition he knows from the first that he will reap no pecuniary reward unless he can furnish the commercial article, which of course is just what he cannot. There is only one thing to remember—he must never lift his voice in remonstrance or complaint. Twice in my life I have committed this blunder: once at the beginning, shocked at the existing state of things, and once recently, pleading for better treatment of the new generation. The result was in both cases a shower of unaccountably rancorous abuse from people whom the grievance did not concern, and increased unpopularity for myself. Then when the composer gets tired of struggling he can always, as I have said, abandon his art in favour of a perhaps more noble one, with the unpleasant consciousness that he will not be missed. To pursue two lines of life at once is hardly possible and highly disapproved of by the world.

## Club Doings.

The Social Meeting (Ladies' Night) on June 19th secured the very satisfactory attendance of 124. The Committee had been able to arrange an attractive programme, and to judge by the universal testimony the occasion was entirely successful, all the artists being very warmly applauded. It may be mentioned that this year the Club completed twenty years of existence, and that in commemoration of this the music was performed exclusively by those who owe their education to the Royal Academy of Music. The following was the programme:—

Quartet for four Violas	... ... ...	York Bowen
Messrs. LIONEL TERTIS, J. T. LOCKYER and ERIC COATES, and Miss MITCHELL.		
Song	... ...	"Adelaïda" ... Beethoven Mr. BEN DAVIES.
Violin Solos	... (a) Adagio Appassionata (b) Idylle Pastorale (c) Danse Nègre	... Ethel Barns Miss ETHEL BARNS.
Songs	... (a) "My Captain" ... (b) "Bluebells from the Clearings" ... (c) "The Emigrant" ... (d) "The Cornish Emigrant" ...	Cyril Scott Ernest Walker Graham Peel F. Dear Mr. CHARLES PHILLIPS.
Adagio (from Viola Suite)	... ... ...	B. J. Dale
Messrs. LIONEL TERTIS and YORK BOWEN.		
Song	... "Flower Song" (Carmen)	Bizet Mr. BEN DAVIES.
Songs	... (a) "Cæcilia" ... (b) "L'abeille" ... (c) "Novembre" ... (d) Deux Chansons du XVIII. Siècle	... Emile Vuillermoz Widor Tremisot Miss ADELAIDE RIND.

The Annual Dinner was held at the Criterion Restaurant on July 21st, Mr. Frederick Corder presiding over a gathering numbering 90. The programme and toasts and music was as follows:—

Toast	... ... ...	THE KING.
Toast	... Queen Alexandra, the Prince and Princess of Wales, and the other Members of the Royal Family.	
Toast	... ... ...	The R.A.M. Club. Proposed by the President.
Song	... "Young Dietrich" ...	Henschel Mr. THORPE BATES.
Toast	... ...	The Royal Academy of Music. Proposed by Mr. E. E. Cooper. Acknowledged by the Principal.
Song	... "Solvieg's Song" ...	Grieg Miss CAROLINE HATCHARD.
Toast	... ...	The Ladies. Proposed by Dr. Richards. Acknowledged by Mr. Baker.

Violin Solos	... (a) Chanson du Nuit (b) Faust Fantasia	... ... Elgar ... ... Sarasate Mr. ROWSBY WOOF.
Toast	... ...	... The Chairman. Proposed by Mr. Matthay. Acknowledged by Mr. Corder.
Songs	... (a) "The Night has a thousand eyes" (b) "The Swallow"	... Montague Phillips
Toast	... ...	... The Visitors and Artists. Proposed by Mr. T. B. Knott. Acknowledged by Mr. Landon Ronald.
Song	... ...	... "Danny Deever" ... W. Damrosch Mr. THORPE BATES.
At the Piano—		Mr. ARTHUR ALEXANDER, Mr. MONTAGUE PHILLIPS, and Mr. SYDNEY ROSENBLUM.

## Mems. about Members.

Mr. A. von Ahn Carse has been appointed Assistant Music Master at Winchester College.

A volume, "Garden Songs and other verses," by Miss Margaret E. Ford, has been published by A. H. Stackwell, 29, Ludgate Hill, E.C.

Mr. Tobias Matthay's Concert Piece No. 1 in A minor for pianoforte and orchestra was performed at the Promenade Concert on August 28th, the soloist being Mr. York Bowen.

Miss Ivy M. Clayton's Overture in B minor was given twice at Buxton in July by Mr. Lyell Tayler's orchestra, and her Elegie and March Triumphant (for orchestra, organ and bells) were performed by Mr. Arthur Payne at Llandudno in August. Both the last named works are to be played at the Brighton Symphony Concerts during the coming season.

Madame Regan's first Subscription Concert of the seventeenth season took place at Sherborne on October 13th, when she was assisted by the London Trio.

Mr. Frederick Moore, who has been examining for the Associated Board in Australia and New Zealand, gave recitals in the latter colony on June 11th, 16th, 22nd, 25th and 26th.

Miss Elsie F. Cocks, late assistant organist at the Parish Church, Worthing Hill, near Hastings, has been appointed organist and director of the choir at the Baptist Church, Torquay.

On September 2nd Madame Elsie Horne played for the first time in London Paderewski's Concerto in A minor at the Promenade Concerts, this being the third new work of its kind that she has introduced at these Concerts.

Congratulations to Miss Constance Dugard on her marriage to Mr. Cyril Burrage, and to Miss Grace M. Smith on her marriage to Mr. W. M. Williams, of Hobart, Tasmania.

Mr. Ernest Fowles is projecting a series of Lantern Lectures on "Musical History, Literature and Lore." The lectures, fifty-four in number, will be illustrated by about a thousand slides.

Mr. Frederick Ranalow, who has been fulfilling a nine months' engagement on Madame Melba's tour through Australia, New Zealand

and Tasmania, expects to arrive home on December 21st. Writing to Mr. Renaut, he says: "I know you will be glad to hear that the public and press have been very kind to me over here, and of course the opportunity is a fine one, as I am the only other singer in Melba's company. Another item of news which may not have appeared is of a sad nature, I'm sorry to say. You most probably remember Norman Alston, a baritone pupil of Arthur Oswald's, a very charming fellow. I enquired for him in Sydney, where I knew he had been teaching for some years, and I hear that he died just at Christmas-time last year from consumption of the throat. We are having a most interesting tour, as besides Melbourne, Sydney, and the other big cities, we are visiting some of the smaller towns and going up into the Bush, and as you can imagine, Melba does things pretty comfortably!"

The junior students of the Tobias Matthay Pianoforte School and of Mr. Matthay's private and Academy classes gave a Pianoforte Recital at Bechstein Hall on July 20th.

On September 22nd Mr. York Bowen played Grieg's Pianoforte Concerto at the Harrogate Kursaal.

Miss M. Graily Hewitt writes: "I think the ideas put forth in Dr. Richards' letter in the last issue of the Magazine are splendid. If old students could subscribe to it and so keep in touch with the R.A.M. you would get all sorts of information, and I daresay useful articles for the Magazine, from all over the world as to music and what is doing where they have settled."

Mr. F. Corder's new book, "Modern Musical Composition," has been brought out by Messrs. J. Curwen & Sons, Berners Street, W.

Dr. W. H. Cummings took the chair at the Annual Dinner of the Union of Graduates in Music at the Criterion Restaurant on April 22nd in place of Professor Prout, who was absent through illness.

The Misses Kathleen and Adelaide Rind gave a Recital at Steinway Hall on May 21st.

On June 4th Dr. W. H. Cummings was presented with his portrait by a number of friends and admirers who desired to commemorate the thirteenth year of his Principalship of the Guildhall School of Music.

Miss Ruth Clarkson gave a Violin Recital at Aeolian Hall on June 24th.

The Handel Festival this year showed a marked advance in the quality of the choral singing. The conductor was as usual Dr. F. H. Cowen, Mr. Ben Davies and Mr. Robert Radford being among the soloists.

Miss Agnes Zimmermann's new address is 6, Green Street, Park Lane, W.

Sir Alexander Mackenzie and Dr. W. H. Cummings have been added to the Patron's Fund Committee.

Mr. Montague Phillips' "Boadicea" was performed at the Patron's Fund Concert at Queen's Hall on July 14th. It was conducted by the composer.

At the fifth Annual Conference of the Association of Musical Competition Festivals on July 15th, Dr. McNaught spoke on "The Duties and Functions of an Adjudicator."

The Music Teachers' Association held a Garden Party at the Royal Normal College at Norwood on June 19th, when the various

departments of work and recreation at that institution were inspected. The proceedings concluded with a demonstration, conducted by Mr. Stewart Macpherson, of the course pursued in teaching harmony, counterpoint, etc., to the students.

The Congress of the International Musical Society and the Haydn Centenary Festival were held concurrently at Vienna in May, Sir Alexander Mackenzie attending in the double capacity of President of the former and of special representative of the British Government at the latter. The multifarious duties attaching to these positions made Sir Alexander a very busy man during the five days during which the meetings and festivities lasted. In addition to delivering the opening and closing orations he read in German a specially requested paper on "Mendelssohn," who was born in the same year that Haydn died. It is proposed to hold the next Congress in London in 1911, when it behoves all British musicians to spare no effort worthily to return the hospitality which was shown all visitors to Vienna at the 1909 Congress.

Mr. York Bowen's Violin Suite was played by Mr. Fritz Kreisler at his Recital at Queen's Hall on October 2nd, the composer being at the piano.

Dr. W. H. Cummings delivered an address on "Haydn" before the London Section of the I.S.M. on June 12th. In the course of it he said that some time ago he visited a second-hand music-seller's in St. Martin's Lane. The proprietor was about to send away what he regarded as a sack of rubbish, when Dr. Cummings picked up a manuscript on the top of it, and asked what the music-seller would take for it. "Half-a-crown," was the reply. He purchased it, carried it home, and found that it was one of Haydn's manuscripts.

Mr. Ernest Fowles has translated Dutoit's abridgment of Lussy's "Le Rhythm Musical," and has added notes and questions and exercises to it. Under the title of "A Short Treatise on Musical Rhythm" the work has been published by the Vincent Music Company.

Mr. Ross Oliver has been appointed a Professor of Singing in the Metropolitan Academy of Music.

A portrait and biography of Mr. W. S. Bambridge appeared in *The Musical Herald* for August.

An interview with Mr. Tobias Matthay appeared in *The Musical Herald* for September, in the course of which "The Art of Touch" was discussed.

Mr. Jervis-Read's Phantasie Trio in B minor is in preparation by Messrs. Novello & Co., and his "Dream-Tryst," for chorus and orchestra, is to be brought out by Messrs. Breitkopf & Härtel.

In the October number of *Cassell's Magazine* is an article on "Choral Singing" by Mr. Lionel J. Bingham.

Mr. E. E. Cooper has been elected Alderman of the City of London, for Cornhill Ward.

A portrait and biographical sketch of Miss Marian Jay appeared in the October number of *The Strad*.

Mr. Robert Radford and Miss Cantelo gave a Recital in Bechstein Hall on October 12th.

A Mackenzie Concert was given by the St. Jude's Choral Society, Herne Hill, under the conductorship of Mr. Welton Hickin, on May 4th. The programme included the cantata "The Bride," two move-

ments from the Pianoforte Quartet, Part Songs, etc. A large and appreciative audience was present.

Mr. J. H. Mauder's Comic Opera "The Superior Sex" is to be performed by the London Operatic and Dramatic Society next February.

A new song "A Pair of Sabots" by Mr. John Francis Barnett was introduced at the London Ballad Concerts on Oct. 16th.

Mr. Sydney Scott has been appointed successor to the late Dr. Warwick Jordan as organist and choirmaster at St. Stephen's, Lewisham, S.E.

## Obituary.

### MRS. ARTHUR O'LEARY.

We record with deep regret the death of Mrs. Arthur O'Leary (Rosetta Vinning) which took place at 44, Campden Hill Square, on June 17th. The following is taken from *The Musical Times* :

"The daughter of W. S. Vinning, of Newton Abbot, Devonshire, this gifted lady gave remarkable evidence of her musicianship by singing and playing at concerts when she was only seven years of age. While still a child, her father sent her to the Royal Academy of Music. There she doubly distinguished herself by winning, in open competition, a King's Scholarship (£50 for two years) in December, 1851, and in being re-elected in 1853. Her professors at Tenterden Street were Balsir Chatterton and John Thomas (harp), W. H. Holmes (pianoforte), and G. A. Macfarren and Dr. Steggall (composition). As a student Miss Vinning showed great facility in reading at sight and in extemporizing. She was also an excellent harpist, and was appointed a sub-professor of the instrument of the Academy, of which institution she was subsequently elected a Fellow. A skilful voice-trainer, Mrs. O'Leary formerly conducted the South Kensington Ladies' Choir, and as a composer of songs she was particularly successful, that entitled 'I am the angel' being a general favourite. In November, 1860, she married Mr. Arthur O'Leary, for whom much sympathy will be felt in the hour of his sorrow."

## Organ Recitals.

*Bennett, Dr. G. J.*, at Lincoln Cathedral (May 31st); and at Boston Parish Church (June 19th).

*Cunningham, Mr. G. D.*, at the Alexandra Palace (September 19th).

*Gardener, Miss Winifred*, at the Grove Congregational Church, Stratford, E. (May 23rd).

*Gostelow, Mr. Fred*, at Great Yarmouth Parish Church (August 19th); at St. John's, Lowestoft (Aug. 23rd); and at Luton Parish Church (September 14th).

*Phillips, Mr. Montague F.*, at Esher Parish Church (May 16th and June 20th); and at Royal Albert Hall (July 22nd).

*Read, Mr. Ernest*, at St. Peter's, Cranley Gardens, S.W. (June 27th).

*Richards, Dr. H. W.*, at St. Paul's, Harringay, N. (June 16th); at St. Anne's-on-Sea Parish Church, (July 16th); and at Christ Church, Lancaster Gate, W. (Oct. 30th.)

*Starmer, Mr. W. W.*, at the Church of King Charles the Martyr, Tunbridge Wells (July 8th); at St. Mark's, Tunbridge Wells (September 26th); and at St. Martin's, Ashurst (Oct. 17th.)

## New Music.

### *Carse, A. von Ahn.*

Gavotte in G, for small orchestra ... (Novello & Co.)

"Sing O heavens," Anthem ... (Ambrose, Abbott & Co.)

Scales and Arpeggios, for violin, Book I. ... (Augener, Ltd.)

Reverie and Air de Ballet, for violin and piano (E. Ashdown, Ltd.)

Two Sonatinas, for piano ... (Augener, Ltd.)

"O, happy Childhood," Song ... (Boosey & Co.)

### *Fanning, Dr. Eaton.*

"Psyche," Romance, for piano ... (Novello & Co.)

"Our Island Home," Song, for baritone ... "

### *Jervis-Read, H. V.*

"Ocean Sorcery," for piano ... (Weekes & Co.)

"Les Chants aux Crépuscule," for piano ... (G. Withers & Sons)

### *Matthay, Tobias.*

Dirge from "Stray Fancies," for piano ... (Novello & Co.)

### *O'Leary, Arthur.*

"Les Pélérins," March, for piano ... (Novello & Co.)

### *Tunks, Ada.*

"My Star of Hope," Song ... (Larway & Co.)

"Little Jack," Musical Monologue ... (Reynolds & Co.)

## Our Alma Mater.

The students of the Operatic and Dramatic Classes of the R.A.M. produced on the 24th and 25th May a "New Miniature Opera in one Act," entitled "The Demon's Bride," of which Miss E. Lomax wrote the libretto and Mr. B. Walton O'Donnell was responsible for the music. The story is a mixture of the supernatural and the earthly, and is concerned with the doings of certain smugglers, with their housekeeper *Elsie*, and a *Demon* who is the presiding spirit of the island on which the smugglers live, the locality of which does not appear. The principal characters were taken by Miss Olive Turner as *Elsie*, Mr. A. R. Lorimer as the *Demon*, and Mr. J. W. Birrell as the *Captain of the Smuggler Band*. An orchestra accompanied the singers under the direction of the composer; whilst Mr. Richard Temple was responsible for the stage management. In front of the opera was produced a "New and Original Dramatic Fancy," entitled "The Wolf," also from the pen of Miss E. Lomax. In this case the plot was based on a telepathic communication, through the medium of a "strange lady," between a young husband, who has been killed by wolves in Siberia, and his wife at home. Miss Vera Cockburn portrayed the part of the wife, and Miss Julia Barry was the bringer of evil tidings.

The Chamber Concert was given in Queen's Hall on June 2nd. Three movements from Schubert's Octet, op. 166, headed the programme, conducted by Mr. Hans Wessely. Mr. Harry Milner sang Caccini's "Amarilli" and "Intorno all' idol mio," by Cesti. Miss Edith Penville, who was associated with Miss Nellie Fulcher, brought forward York Bowen's Miniature Suite for flute and pianoforte. Amongst other items were Miss Olive Turner's rendering of Massenet's "Air de l'Infanta," from "Le Cid." Mr. Constantine Morris sang three of Brahms' songs. Miss Alma Goatly gave an interpretation of Chopin's Ballade in G minor; Miss Audrey Whitaker and Miss Norah Cordwell played Chopin's Introduction and Polonaise (op. 3) for violoncello and pianoforte; and Katharine Eggar's Trio for female voices, "May Wind," was sung by Miss Alice Baxter, Miss Dora Gascoigne and Miss Mary A. Davies. The concert concluded with a performance of the first movement from Brahms' Quartet in A major for pianoforte and strings by Mr. Harper Seed, Mr. Evan Williams, Mr. Raymond Jeremy and Mr. Harry W. Lodge.

The Orchestral Concert was given at Queen's Hall on June 30th. As usual, compositions by students formed a prominent feature of the programme. The first was an Operatic Prologue, "The Rock of Aesjöen," for soli, chorus and orchestra, by Miss Eleanor C. Rudall. The libretto deals with the unrequited love of a young lady who sells her soul in order that she may gain the object of her affections for a year. Thereafter her fate is for ever to sit on a rock and lure some traveller to a watery grave—a kind of Norwegian "Lorelei." The soloists were Miss Dora Gascoigne and Miss Dorothea Webb. Mr. Corder conducted this item of the programme, the others being directed by the Principal. Mr. Ralph Letts set "Onaway! awake, beloved!" for voice and orchestra; the song was sung by Mr. Wilson Thornton. Interest attached to an Air, "Olga, the glory of our race," which was given, it is believed, for the first time. It was originally composed for "Nadeshda," but Goring Thomas substituted for it the well-known "O, my heart is weary." It must be acknowledged that "second thoughts were best," but all the same the original air possesses distinct merits, and shows the hand of the practised musician. Miss Winifred Holme was the vocalist. Mr. Barry Coney gave Handel's Recit., "Now the rage of the tempest," and Air, "Hear me! ye winds and waves!" Miss Lilian Hawkins essayed Pierné's Concertstück for the harp, Op. 39, and Mr. Evan Williams brought forward Max Bruch's Concerto in G minor. The pianists were Miss Elsie Jones, who presented two movements from Brahms' Concerto in B flat, Op. 89, and Mrs. A. M. Heasman, who was heard in Liszt's Concerto in E flat.

The Prize-giving took place on July 23rd. This year the President, H.R.H. the Duke of Connaught, accompanied by the Duchess of Connaught and Princess Patricia, made the presentations. A large company assembled in Queen's Hall for this function which included Sir William E. Bigge, Sir George Donaldson, Mr. E. E. Cooper (Chairman of the Committee of Management), Mr. H. Entwistle Bury, Mr. H. Horton-Smith, K.C., Mr. Phillip Agnew, Mr. Saxton Noble, Mr. Ernest Mathews, Mr. George G. T. Treherne, Mr. R. Ward, Mr.

E. W. Nicholls, Mr. C. Rube, Mr. J. Thomas, Mr. A. Randegger, and Mr. Fred Terry. A short programme preluded the more important events of the afternoon. The violin ensemble class, conducted by Mr. Hans Wessely, played the Andante and Allegro from Handel's Sonata in B flat, and Bach's Aria on the G string, with organ accompaniment by Mr. B. J. Dale, and Popper's "Elfentanz," with pianoforte accompaniment by Mr. Arthur Alexander. The "Selected Female Choir," conducted by Mr. F. Corder, sang Handel's Duet, "O lovely peace" and the conductor's six-part song, "Spring-time."

Sir Alexander Mackenzie (Principal) then delivered his annual address. He reminded them that on the occasion of his last visit in 1907 his Royal Highness, their President, expressed the hope that the Academy might continue to flourish. His Royal Highness would, he was sure, share their satisfaction at the verification of that kindly augury. The Academy had enjoyed a continuation of those necessary conditions which enabled them to maintain the efficiency of their appointed work, as well as a very considerable measure of that quiet prosperity which assisted the constant endeavour to leave nothing undone which might promote musical education in any of its many phases and requirements. That the lion's share of those responsibilities should be undertaken by the senior School of Music in the country was gladly recognized and accepted, but that it could only expect to retain that privilege while its services were genuinely active and effective was also realized. Whether the influence of their native schools was quite adequately realized when estimating the indisputable progress of music need not be entered upon: but the educational devices and opportunities which the present-day student enjoyed had been gradually accumulating here and elsewhere during the last twenty years or more, and it could not fail to make its mark on English music. While many new and different forces were now aiding the movement, the chief agent must always be the sound, intelligent and liberal-minded instruction without which the better understanding of high-class music was unthinkable. A striking proof of the advancement of the popular perception of the best music was shown on the programmes of the most famous military bands, as well as those maintained by the London County Council, which body was also taking a wider interest in the musical training of the children and the teachers in its schools. The growing number of competitive choral festivals, at which surprising intricacies were looked upon as trifles and difficulties invited for the pleasure of overcoming them, was another sign of the times. The labour of years had undoubtedly been productive and useful; and in respect to methods of instruction, advantageous opportunities and broadness of view they compared favourably with the music schools of any country.

Sir Alexander referred to the "astonishing advance" of technical dexterity among our young musicians. The examiners in pianoforte playing, he remarked, were so much struck with the unusually high standard which had been reached this year, and found it so much above the average, that it almost seemed as if an apology were needed for the exceptionally large number of silver medals they had felt bound to award, which had led their Treasurer to suggest that it might be to his convenience to have the standard raised. Incidentally, he noticed that a good many English-speaking singers now occupied prominent positions on the foreign operatic boards, and

some of them they knew as students at the Academy. Their concert programmes and other events reminded them that women's work loomed largely in the public eye just now, and it was strongly represented there. It would be to ignore a remarkable sign on the musical horizon if they did not acknowledge the increase in quality in the works of female composers. In conclusion, Sir Alexander mentioned that Messrs. Chappell & Co., and Messrs. Challen & Sons, had both kindly offered gold medals for pianoforte playing, which the Committee of Management had gratefully accepted, and that the late Mr. Alfred Marten had bequeathed a legacy of £5,000 to provide a couple of scholarships in honour of the two greatest musicians the world had yet seen—Bach and Beethoven. The enjoyment of the latter gift might be delayed, but it was hoped they would be able to meet the conditions attached to it.

The awards and prizes to students were then presented by his Royal Highness, and at the close of the ceremony, on the proposition of Mr. E. E. Cooper, a hearty vote of thanks was accorded to the Duke and Duchess of Connaught and Princess Patricia for their presence.

The Duke of Connaught, in reply, expressed the great pleasure it gave him and the Duchess of Connaught and their daughter to be present that day, and share with the large audience in listening to the excellent programme of music. Might he be allowed to congratulate the students who had taken part in it upon the very excellent results attained? Sir Alexander Mackenzie had justly said that what they had heard that day was a proof of the vigour of those who had the privilege of being students at the Royal Academy of Music. He hoped it was an augury of a good future in the musical world of those they had had the pleasure of hearing. No one rejoiced more warmly than he did at the steady advance in serious musical education and the serious musical appreciation in the country that was steadily going on. He thought that all, not only in this country but in other countries, would recognize that within the last twenty-five years a very great advance had been made in musical talent, and that musical education in England compared most favourably with that in other countries. He hoped the students whom he was addressing that day would always remember that they had a great future in forming the musical talent and appreciation of their fellow countrymen and countrywomen, and he should like all those who had the advantage of that education to do all they could on going out into the world to promote and disseminate all that was best in music.

## A "Good and Faithful Servant."

On Tuesday, the 28th September, passed into his eternal rest William Bolton, for 22 years a trusted and highly valued clerk of the R.A.M. Those of us who were professors or students in the time of the late Sir G. A. Macfarren will remember the cheery lad who acted as his guide to and from Hamilton Terrace. The many hours

of intercourse thus passed with our late revered chief must have greatly assisted in moulding the character and temperament of him who has now departed. Since that time until compelled by illness to relinquish his duties, Mr. Bolton was continuously employed at the R.A.M.

My personal connection with him dates from shortly after the election of our present worthy Principal. I then had the privilege and honour of acting as "Assistant to the Principal," and those who know the difficulties of the early days of Sir Alexander Mackenzie's *régime* will realize what need there was for efficient and trustworthy officials to carry out his desires. Of this need Mr. Bolton undertook his part with unremitting willingness and efficiency, and I desire to place on record my appreciation of the help I received from him then and afterwards. His devotion to duty, his marvellous memory, his aptitude for the details of organization and his courtesy were never-failing, and it is gratifying to know that the darkness of his closing hours was lightened as much as possible by the constant care of the authorities, both individually and collectively, and that he was consoled by the knowledge that he had gained from them the recompense due to a "good and faithful servant."

At the interment of his remains on Saturday, 2nd October, at Willesden New Cemetery, besides his personal relatives there were present to pay their last act of respect: Mr. F. W. Renaut (Secretary), Mr. H. A. Chapman (Librarian), Mr. A. A. Bell and other members of the official staff, household servants, etc. Wreaths were also sent by the Committee of Management, Sir Alexander Mackenzie, Mr. F. Corder, Mr. F. W. Renaut, Mr. W. Hickin, Mr. T. Matthay, Miss Annie Child, myself, and the staff collectively.

T.B.K.

## Academy Letter.

Our President H.R.H. the Duke of Connaught again honoured the Academy by presiding at the Annual Prize Distribution, which was held at Queen's Hall, on July 23rd. Further particulars will be found on page 14.

The following Professors have been appointed: Mr. Alfred Kastner (harp); Mr. B. J. Dale (harmony); Mr. York Bowen (pianoforte), and Mr. Rowsby Woof (violin).

At the Directors' Meetings, held on March 24th and June 24th, elections took place as follows:—*Fellows*: Florence G. Easton, Katherine Goodson, and Annie Griffith-Vincent. *Associates*: Ivy St. Aubyn Angove, Mary S. Burgess, Christian Carpenter, Katharine E. Eggar, Verena M. F. Mutter, Selina Pitt Soper, Marjorie M. Wigley, Eric Coates, E. Maurice d'Oisly, Leonard Hart, Montague F. Phillips.

The sad and untimely death of Mr. William Bolton after a lingering illness came as a shock to many. For over twenty-two years he had been a member of the clerical staff, and his courteous manner and amiability rendered him popular with the professors and students alike. He rendered valuable and much appreciated service to the Academy, and his willing help and genial presence will be greatly missed by all. An appreciation appears on page 16.

The following Scholarships and Prizes have been awarded:—  
Macfarren Scholarship, Ethel Edith Bilsland. Sir Michael Costa

Scholarship, Greville Turner Cooke. Ada Lewis Scholarship, Harriet Pearl A. Cohen (pianoforte) and Albert A. Maiden (singing). Campbell Clarke Scholarship, Winifred May Small. Ross Scholarship, Olive M. Turner. Lilian Eldee Scholarship, Margaret Ismay. Anne E. LLoyd Exhibition, Elsie Redfern. Wessely Exhibition, Gladys Daniel. Stainer Exhibition, Edward H. Hollingham. Charles Lucas Prize, S. Hartley Braithwaite. Walter Macfarren Prizes, Helen M. Dodd and Sydney Rosenbloom. Parepa-Rosa Prize, Cynlais Gibbs. James Tubbs & Son's Prize, E. Stanelli de Groot. Messrs. Hill & Sons' Prize, Phyllis Norman Parker. Dove Prize, Olive Turner. Charlotte Walkers Prize, Margaret M. Thom and Sybil Tuck. Gilbert R. Betjemann Gold Medal, Margaret Ismay. Ridley Prentice Memorial Prize, Eugenie Ritte. Julia Leny Prize, Grace D. Maxted. Frederick Westlake Memorial Prize, Vivian Langrish. Swansea Eisteddfod Prize, Lilian G. Rickard. Charles Rube Prize, Harper Seed, Evan Williams, Raymond Jeremy and Harry William Lodge. Hannah Mayer Fitzroy Prize, Evan Williams. Melba Prizes, Alice Baxter and Janie Blake. Adolph Schloesser Prize, Gertrud A. S. Schwerdner. Bowen Gift, Bella Newstead. Lesley Alexander Gift, Phyllis I. Mitchell. Alexander Roller Prize, Vivian Langrish. Joseph Maas Prize, Edward E. Butcher.

W.H.

## Royal Academy Musical Union.

One Meeting was held last term, on Thursday, 24th June, when the programme was supplied by Messrs. Herbert Fryer, Frederic Austin and Herbert Walenn.

Mr. Fryer played Brahms' Sonata in F minor, and a group of short pieces, including an "Improvisation" and "Humoresque" from his own pen; and Mr. Austin sang two groups of songs, including examples of Strauss, Debussy, Balfour, Gardiner, McEwen and himself.

## Haydn.

A hundred years ago, on May 31st, 1809, Franz Josef Haydn died, and last May a notable Commemoration was held at Vienna, the city in which his closing years were spent. The world has generally more cause for joy over the birth than over the death of a great man; nevertheless, it does well to seize every opportunity for bringing home to unthinking humanity the sense of what it owes to those giants of the past, the fruits of whose labours we enjoy in the present.

Haydn was such a giant. Possibly to some musicians of to-day, satiated with the full-flavoured music of modern composers, and ever demanding a new concoction wherewith to tickle their jaded palates, the works of Haydn do not appeal, just as an habitual inebriate turns with disgust from a draught of cool spring water. It is not refreshment but intoxication that they want. But the majority of thinking musicians, well read in the history and literature of the art which they profess and follow, rightly esteem Joseph Haydn as one of the greatest in music, and as one the mark of whose influence was imposed upon it for all time. We do not mean by this that because he developed and practically fixed the symphonic form that form is as immutable as the laws of the Medes and Persians, and is to be obeyed by all right-thinking musicians; to lay down an axiom of such hide-bound

Toryism would surely be the worst possible way of paying honour to a composer so essentially progressive as Haydn. His merit is that he established a great and important form, founded on great and important principles, which up to his time were but occasionally and tentatively recognised by composers, principles which lie as much at the root of the latest Symphonic Poem as many of Haydn's symphonies. It is a very common mistake to rate external appearances as if they were actually internal principles, instead of being merely some of many possible manifestations of them. When Haydn gathered up all the gropings of his predecessors, and after his first subject in the tonic key placed his second subject in the dominant, he was not laying down a hard and fast rule of keys, but was simply employing the device of tonal contrast, stated in terms which were easily intelligible to his hearers in the then condition of musical comprehension. When Beethoven used another key, such as that of the mediant or the submediant, for his second subject, he was simply carrying the device of tonal contrast a step further, just as Elgar in what is at present the newest of symphonies has gone still further in using the key of D minor directly after the key of A flat. In all the century and a half that has elapsed since Haydn first began to write symphonies, the fundamental principles have remained the same, but their external manifestations have altered in proportion as musical sensitiveness has increased. Mere externals are nothing, and in the absence of inspiration may be less than nothing, but principles of tonal contrast in accordance with the idea to be expressed are everything.

If any man will take the trouble to go back from our own time through the history of the art of music, and trace the steps by which any result has been attained, he will find that there is no such thing as revolution in music, what appears to contemporaries as such being found to be truly the result of a long series of efforts and circumstances combining to attain a certain end. If music to-day stands on a pinnacle of complexity and elaboration undreamt of a hundred years ago, it has attained that position by an infinitude of steps. Every man, according to his gifts and opportunities, has builded on the foundations of the past, and Richard Strauss would have been an impossibility but for Joseph Haydn. Haydn himself was similarly indebted to his predecessors, but when homophonic music began to succeed polyphony, composers as yet had but a dim idea of how to give definite shape to their music. Though groping towards the light they were still in the dusk. Haydn's greatness consists in the firmness and consistency in which he perceived and applied the principles of definiteness in design, and thus led the way from the dim greyness of early dawn to the full glory of noon.

J.P.B.

## To the Members.

The Committee desire to bring before those already belonging to the Club, the very great desirability of increasing the roll of Membership. This is, in round numbers, about 350 at the present time, but when we consider the vast number of students who have passed through the Academy in the course of, say, the last twenty-five years, it is evident that there is a large field for the energy of the "recruiting sergeant."

With a greatly increased Membership the Club would be able so much more effectually to carry out its *raison d'être*—the promotion of good feeling between all those who are connected with the Royal Academy of Music, whether as Past Students, Professors, Officers, &c. In such an organization as the R.A.M. Club "the more the merrier" is emphatically true; the bigger its roll of Membership and the more crowded its Meetings, the greater its success.

Will not each of those already in the Club endeavour to bring in one recruit? A little personal influence goes a long way, and Members may be reminded also of the adage that while "many can help one, it is impossible for one to help many." A small body like the Committee, if it stands alone, is necessarily limited in its sphere, but with the assistance of the Members its work may be aided and extended. It may be pointed out that the present time is a particularly favourable one for new members to join, because under the Rules, the subscriptions of those elected from now until the end of the year will cover the year 1910. The Secretary will be happy to help in any way he can, if members will kindly communicate with him.

In sending Subscriptions it is particularly requested that the name and address of the sender should be enclosed. At the present moment the Secretary holds two subscriptions forwarded by ladies, as to whose identity there is not the slightest clue.

Lastly, would members, as far as possible, note and reserve the dates set out on the last page of this number? If they would, no doubt the attendance at the Meetings would be still further improved.

### Future Fixtures.

LADIES' NIGHT, Saturday, 27th November, 1909, at 8 p.m.

SOCIAL AND ANNUAL GENERAL MEETING, Saturday, 15th January, 1910, at 8 p.m.

LADIES' NIGHT, Saturday, 26th February, 1910, at 8 p.m.

LADIES' NIGHT, Wednesday, 15th June, 1910, at 8 p.m.

ANNUAL DINNER, Wednesday, 20th July, 1910, at 7 p.m.

The above dates are subject to alteration, but ample notice thereof will be given. The Social Meetings are held in the Concert Room of the Royal Academy of Music. The Annual Dinner will take place at the Criterion Restaurant.

### Notices.

1.—"The R.A.M. Club Magazine" is published three times a year, about October, February and May, and is sent gratis to all members and associates on the roll. No copies are sold.

2.—Members are asked to kindly forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to the Secretary, Mr. J. Percy Baker, Wilton House, Longley Road, Tooting Graveney, S.W.

By order of the Committee.